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# THE DECORATOR AND FURNISHER.

pincers. A single flower thus produced will bring from two to four shillings.

The effort to produce such exaggerated specimens can, however, not be regarded as a well-directed one. Overgrown flowers lose in beauty, and extreme regularity of shape is obtained at the expense of grace, and of the great charm of the flower, which lies chiefly in an unexpected novelty of form, and the special stamp of originality that gives each blossom an expression of its own. We might as well make them out of paper at once as treat them so that they shall all be alike.

The November chrysanthemum exhibitions of the horticultural societies are growing in importance. The superb plants that are now shown at them are counted by the thousand. The house of Levêque, which obtained the chief prize at a recent exhibition of the National Horticultural Society of France, had six hundred distinct varieties.

Europeans are not alone in their admiration of beautiful flowers. Some other people, having a fine artistic taste, entertain an enthusiasm for them that rises to a passion. With the Japanese, who love flowers above every other decoration, the chrysanthemum holds the place of honor, and, as the golden chrysanthemum, is the highest national decoration. It is usual with them to name women after flowers, and "Madame Chrysanthemum" is much favored. A custom prevails among them at chrysanthemum time of covering human figures with a coating of clay and arranging chrysanthemums upon them, in colors, in imitation of dress goods; these manikins may represent men playing some scene of action (Fig. 3), or women making or offering tea (Fig. 4). The figures are placed on exhibition, and an admission fee is charged for seeing them.

Not all chrysanthemums can be cultivated here in the open air. Some of the choicest varieties, true to their Eastern origin, are too tender for our chilly autumns, and need to be sheltered. But they pay well for the attention, by preserving a brighter verdure, and fresher and more brilliant colors. Some effort has been made, by heading in and otherwise trimming the plants, to make them grow into particular shapes, but the practice has not become very extensive.

Chrysanthemums thus combine the advantage of blooming in the autumn and late into the winter, and submitting to various trimmings, and assuming diverse aspects. The cultivation of them will, no doubt, go on increasing, for they are justly, on account of the many desirable qualities they combine, appreciated very highly. — *Popular Science Monthly*.

LORD BRASSEY'S London house is described as a dream of loveliness from floor to ceiling. But the chief admiration of guests is reserved for the recently-completed museum, or Indian Room, which is probably unique. Here are displayed all the treasures accumulated during the cruises of the *Sunbeam*—arms from Java, spears from the South Sea Islands, pottery from all the world over, are neatly ticketed with a record of their origin and history. The electric lights are everywhere enclosed in sea-hells of the utmost beauty, whose transparency sheds a glowing refulgence over the whole apartment. The effect is perfectly novel and suitably crowns a glorious whole.

AN umbrella stand, designed to promote convenience, has the upper rim of receptacle lined inside by a series of small rubber cushions, which are forced open by the pressure of the handle of the umbrella, and close upon it. The article is thus kept in an upright position, and economy of space and convenience are secured.

CERAMIC pedestals of concave form for the support of marble busts, and which largely partake of old classic Roman style in the capricious relief designs which enwrap them all in uniform color, rank among the season's supplies. These certainly serve to emphasize the simplicity of the sculptured figure, the hue of which is optically improved, and the transition softened by a loose brown cloth thrown over top of pedestal on which the bust rests.

A NEW foreign patented mode for decorating walls provides for the running of rolls of linoleum, coated with fresh laid gelatine between steel rollers at high pressure; and subsequently dusting the surface with metallic particles of different colors, which are made to adhere by means of a shower of water glass.

Among recent notable orders for the famous "Gorton" House Heating Boilers recently received by the manufacturers, Messrs. Gorton & Lidgerwood Company, of Chicago, New York and Boston, is one No. 5 boiler for heating the new City Hall Building at Brewer, Me., and one No. 3 boiler for heating the Fifth Judicial Court Building, 154 Clinton Street, New York City.

## PEN, PENCIL AND PRINT.

BY RED REMSEN.

Under the title of "Art versus Cash" the *Epoch*, always one of the most readable of our weeklies, has a sketch by Lucy Polk Snell descriptive of Mr. Hilary Bell's apartments in the Y. M. C. A. Building on Twenty-third Street. It is very interesting in a way, but suggests the thought that next to the vulgarity which prompts old Gunnybags to boast of the high price of everything he possesses is that still less excusable spirit which leads young Nickelplate to brag of how cheaply he bought the putty of which his decorations are made. It was Southey, I believe, who said, "And the Devil smiled, for his darling sin is the pride that apes humility." But here is the description:

I have an idea that this age will be known, in the more or less remote future, as the age of Cash. Despite all the sermonizing, moralizing and talk about "culture" to which we pay such respectful attention, most of us believe, away down in the bottom of our souls, that to make life worth living we must make and spend a great deal of cash. I have heard something like a thousand and one people say—people who are moderately well off—"If I had Vanderbilt's money what a beautiful and artistic home I would live in." And when I have answered, as I have sometimes been prompted to, "Why don't you begin to live in a beautiful and artistic home now?" the response has generally been, with more or less implied contempt for the ignorance that could suggest such a question: "Why, don't you know that sort of thing costs piles of money?"

I maintain that it does not cost "piles of money" to make a home beautiful and artistic. I maintain that it is possible for people to make each room in their homes "a thing of beauty if not 'a joy forever'" without spending more money on the decorations than can be afforded by all who are merely moderately well off, provided they have taste enough to arrange comparatively cheap materials so as to produce the proper harmonies and contrasts.

To prove this statement true, I am going to give a hint or two of what I saw in the apartments of Mr. and Mrs. Hilary Bell. Mr. Bell is an artist and a writer. That is tantamount to saying that he is not what is called "a man of wealth." They occupy a couple of rooms in the Young Men's Christian Association Building. One is a fairly large room and the other is of moderate size; both are merely ordinary sort of rooms with the usual infinite capabilities for being made hideous.

But when you enter the larger of the two rooms you feel that indescribable something which we term an "artistic atmosphere," and when Mrs. Bell in a pretty artistic gown greets you in her sweet womanly way that feeling is intensified. The "general effect" captivates you before you have time to examine details. The warm tints, of rugs and drapery blend harmoniously; nothing seems to obtrude itself upon your attention, but, wherever your eye falls, there is something that gratifies your sense of color. You feel that you are in the midst of luxury, but it is not that ostentatious luxury which suggests a lavish expenditure of cash and which makes people who have'n much money feel poor. It is the product of artistic taste and a comparatively small outlay of dollars and cents.

The room is long—about twice as long as wide—and very lofty. But the effect of undue height is got rid of by running a frieze, about eighteen inches deep, along one side of the room. This frieze is made of—think of it, ye who sigh for the wealth of an Astor wherewith to indulge your artistic tastes—a fishnet! A couple of tennis racquets are crossed on the net at one place; a little further along are suspended a pair of boxing gloves and foils. They break the monotony of the long stretch of net and convey a pleasant suggestion of healthful activity amid surroundings that seem to invite ease and indolence.

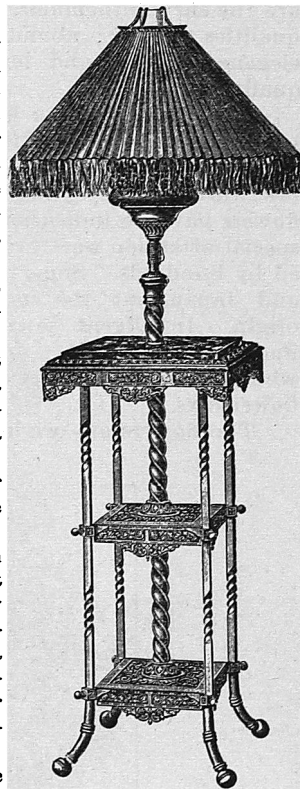
At one end of the room a little nook is partitioned off, with Turcoman curtains. Bric-a-brac, quaint and artistic, adorns the shelves. That closet cost only two dollars. Your host decorated it with his brush and it became a work of art. You pass into the second apartment. The cashmere *portières* hang from a stout manilla rope.

"Costs only one dollar and looks better than a pole," says Mr. Bell; "no straight line about it; straight lines are abominations."

This apartment was originally like a section of a huge chimney with its ceiling eighteen feet high, so Mr. Bell put a floor in about half-way up. The lower apartment is draped in a wondrous way with silkline (only fifteen cents a yard) and furnished with divans of home construction, covered with rugs. Rugs also cover the floors. The total effect is a beautiful "symphony in color."

The upper room, to reach which you have to traverse a gallery, is a bedroom. But everything suggestive of it is so cunningly and artistically concealed that you would never suspect it.

In these days many woman with some knowledge of art are looking out for "New Spheres." Why shouldn't some of them make a living by showing persons who have no artistic taste, but have a little money, how to expend that money so as to make their homes really beautiful? I throw out the hint gratis.



PIANO LAMP BY EDWARD H. MILLER & CO.—The beautiful lamp above represented is in antique brass, the table being 34 inches in height, with Mexican onyx top, 15 inches wide. The spread of the feet is 20½ inches and the height to the top when closed is 42 inches, and when extended 60 inches.